

studio visit

volume three



Foreword

There are more visual artists actively producing work than at any point in history, and with art schools churning out a new crop of freshly minted MFAs every twelve months, those numbers will continue to grow. Visual artists have always struggled to find meaningful exposure for their work. Geography used to be the main issue. Even if an artist was lucky enough to have gallery representation in his or her area, getting the work seen beyond his or her immediate geography was difficult.

The Internet has done much to alleviate this problem by allowing for the instantaneous dissemination and consumption of visual information from any point on the globe. Thousands of artists now have their work displayed online where anyone can come into contact with it. For the emerging artist, the problem has shifted from "How do I get my work seen" to "How do I make my work stand out when there is so much other visual information?" While web-based companies continue to deploy increasingly sophisticated technologies to help narrow the gap between the creators and consumers of fine art, we believe that printed matter will play an ever greater role in helping artists focus attention on their work.

The printed page is extraordinarily powerful when it comes to helping artists effectively promote their work. OSP's first periodical, *New American Paintings*, has helped thousands of artists gain wider attention for their work; for many artists, it has literally helped to launch careers. When we released the first edition in 1994, fewer than 180 artists applied for inclusion. We now review the work of more than 5,000 artists every year. The number

of applicants has grown, yet there is only space for a limited number of artists. *Studio Visit* is a direct result of the overwhelming demand for space in *New American Paintings*, and we are hopeful that it will have an equally powerful effect for the artists featured on its pages.

In contrast to the first *New American Paintings* competition, more than 1,000 artists submitted work for our first edition of *Studio Visit*. Entries came from around the globe and in a variety of media. Our juror, Carl Belz, Director Emeritus, The Rose Art Museum at Brandeis University, spent the better part of a week selecting the featured artists. In the end, there were enough artists worthy of inclusion to warrant the simultaneous publication of two magazines instead of one "oversized" book. Thus, volumes three and four of *Studio Visit* represent the results of our second competition.

Some of the artists featured in *Studio Visit* are self-taught, while others hold graduate degrees. Some have shown extensively, while others are at the beginning of their careers. However, all of the artists featured in *Studio Visit* are serious about and committed to their work.

For your convenience, every artist has contact information provided. It is our hope that you will take the opportunity to contact any artist that you feel may be appropriate for your gallery or collection. We hope that you enjoy the new publication.

Steven Zevitas, Publisher
Andrew Katz, Associate Publisher

Alette Simmons-Jimenez

www.alettesimmonsjimenez.com

Miami, FL

hello@alettesimmonsjimenez.com / 305 439 9577

GALLERY AFFILIATIONS

Artformz Alternative, Miami, FL

Galeria Art Nouveau, Maracaibo, Venezuela

At the core of Simmons-Jimenez's work is an exploration of the dual reality of freedom and containment. She produces work in sculpture, installation, painting, and video, often combining diverse media in one piece. She has exhibited internationally and received numerous awards as well as State Fellowships & Grants in all of the disciplines.



The Compelling Forces of Celestial Objects (installation view)

woven wire, found and personal objects, Plexiglas, beads, paint, dimensions variable